



**LUCILLE BOGAN
& WALTER ROLAND**

the essential

CLASSIC BLUES
7 CD SET

Classic Blues is devoted to re-issuing the classic recordings of America's greatest Blues artists. Utilizing state-of-the-art digital remastering techniques, Classic Blues captures the essence of music's American roots!

DISC ONE

1. Shave 'Em Dry
2. Piano Stomp
3. Early This Morning
4. Baking Powder Blues
5. Groceries On The Shelf
6. I Hate That Train Called The M. & O.
7. Changed Ways Blues
 8. Jookit Jookit
 9. School-Boy Blues
10. That's What My Baby Likes
11. Skin Game Blues
12. Cold Blooded Murder
13. Dice's Blues
14. Pot Hound Blues
15. Red Cross Blues No. 2
16. New Way Blues
17. 45 Pistol Blues
18. Stump Steady Daddy

DISC TWO

1. Stew Meat Blues
2. Tired As I Can Be
3. They Ain't Walking No More
4. Alley Boogie
5. T. N. & O. Blues
6. Hungry Mans Scuffle
7. You Got To Die Some Day
 8. Big Mama
9. Lonesome Midnight Blues
10. Rolling Water
11. Drinking Blues
12. Penniless Blues
13. Bo Easy Blues
14. Sail On Little Girl No. 2
15. Coffee Grindin' Blues
16. Pay Roll Blues
17. T. Model Blues
18. Boogan Ways Blues



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When the record companies started to function again in 1933, after the stock market crash of 1929 greatly curtailed their activities, Lucille Bogan emerged into a new era as a Blues singer still steeped in old music traditions and so resumed her career singing in the same style.

Her material was tailored to the rent parties of the city and the working camps out in the country; to the barrelhouses where a plank of wood would span a couple of barrels and liquor would be consumed to the accompaniment of music, generally performed on an old upright piano.

The Volstead Act had prohibited the manufacture and drinking of alcohol since 1920, but it was hard to enforce a law that the majority of Americans disagreed with, thus the homemade brews, some of them lethal concoctions, flourished before the unpopular law was repealed in 1933.

Certainly, some of the pianists who worked alone before the Depression were still around, but the male/female duos who produced some of the most exciting of all Blues music had all but disappeared. Mozelle Alderson and Blind James Beck, Ivy Smith and Cow Cow Davenport, Lil Johnson and Charles Avery were three combinations who made memorable records of this sort before the crash, yet never again recorded together.

Lucille was 26 years old when she cut her first records in 1923 for Okch. Although both the vocals and accompaniment were thin and uneventful, her voice had taken on a harder edge by the time that she had returned to the studio four years later, this time for Paramount. Alex Chaney's piano was clearly not the right vehicle for her delivery but upon

her next visit a couple of months later she had with her Will Ezell and Papa Charlie Jackson who provided a much more substantial backing for her uncompromising vocals.

Not until Brunswick signed her in 1928 was the die really cast. They teamed her up with Cow Cow Davenport and Charles Avery and through until 1930 she served them with distinction. Six examples from these years are interspersed here for your examination and enjoyment.

When recalled by the ARC group in 1933, she took with her the pianist Walter Roland. By this time her voice had matured even more and was perfectly attuned to the informal driving piano style of her partner. A liberal dose of their association is showcased here and what becomes clear from early on is Bogan's obvious familiarity with the topics of her songs. References to seamier subjects such as prostitution and drinking litter her work, as do her allusions to railroads, her involvement there coming from her marriage to a railroad man. (An affair with Will Ezell had earlier destroyed that union.)

Also included in this collection are a selection of titles where Roland sings and accompanies himself on piano, or else is assisted by guitarist Sonny Scott who made the 1933 trip to New York with Bogan and Roland. The three recorded a wealth of material alone and together and several tracks from this partnership are included here. *T. Model Blues* and *Red Cross Blues No. 2* are especially interesting for examples of Roland's prowess on guitar.

The 36 titles presented here provide a broad sweep of two of blues' most colorful exponents. If you haven't yet heard them, be prepared for a stimulating encounter.

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Booklet Notes by Richard Metson



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DISC ONE



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DISC TWO



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